

DIME NOVEL ROUND-UP

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A magazine devoted to the collecting, preservation and literature of the
old-time dime and nickel novels, libraries and popular story papers

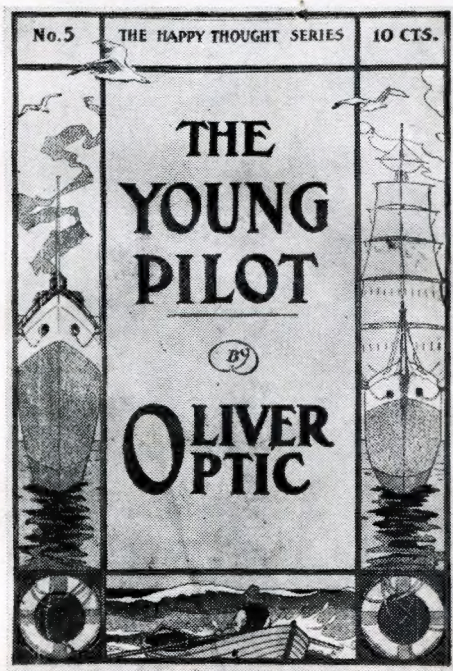
Vol. 52, No. 3

June 1983

Whole No. 561

The Wanamaker Young People's Library

By John T. Dizer, Jr.



DIME NOVEL SKETCHES #232

HAPPY THOUGHT SERIES

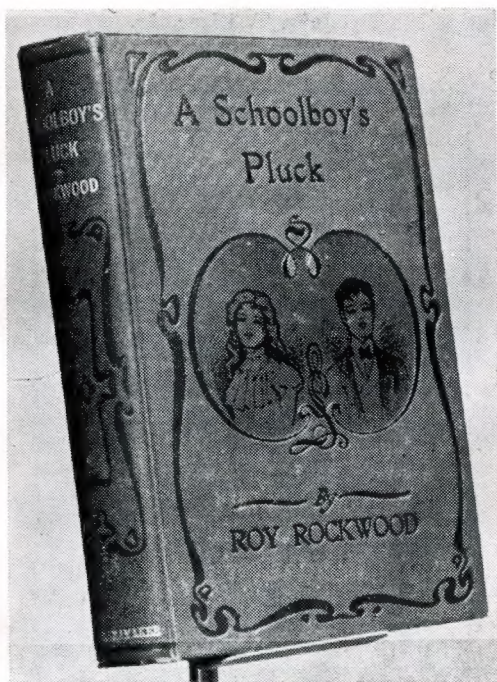
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The Wanamaker Young People's Library

By John T. Dizer, Jr.

Any list of reprint publishers of children's books should include John Wanamaker of Philadelphia, New York and Paris. For various reasons there is little reference to Wanamaker in the literature and there has been little published about the Wanamaker reprints. I have had a number of questions as a result of the photograph of one of my Wanamakers which appeared in Mr. William Gowen's scholarly article on Rover Boy reprintings. The Wanamaker Young People's Library is actually a collection of about 117 children's books published by Mershon for Wanamaker in uniform Wanamaker bindings. It seems wise to put on paper what facts I have, draw the inferences I can and hope additional information may come to light from Round-Up researchers.

For some years I have had in my collection various copies of the Wana-



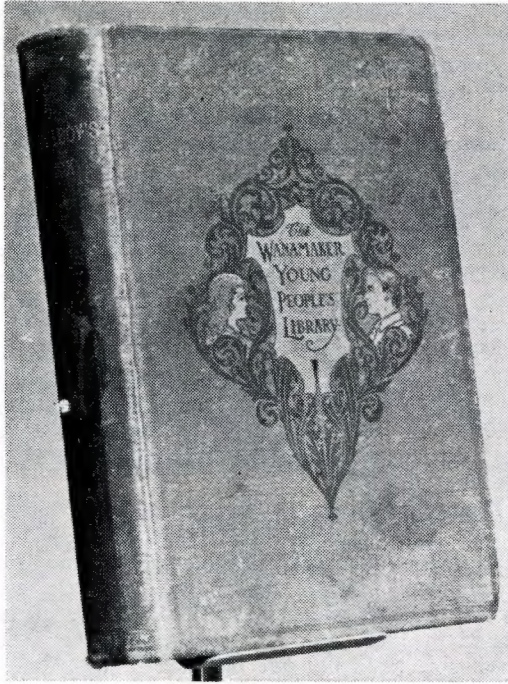
Binding B

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Binding C

maker Young People's Library. I have two formats. Using John Cargill Thompson's description in *The Boys Dumas* they are:

"Binding B (c. 1900). 'Wanamaker Young People's Library.'

Cover: Author, title (black). Decoration of head and shoulders of boy and girl contained in black design.

Spine: Author, title, publisher (gold). Black design.

Address on Title Page: John Wanamaker/Philadelphia New York Paris

Binding C. (c. 1900). 'The Wanamaker Young People's History.'

Cover: Tan cloth covered board. Triangular scroll work design, containing a centre plaque 'The Young People's Library' on the heading a boy and girl (black and grey)—all contained in red frame.

Spine: Decoration similar to cover. Title, author, publisher (gold). Red bands top and bottom.

Address on title page: John Wanamaker/Philadelphia New York Paris."

I would amplify and modify both descriptions to some extent.

Binding B—The boy and girl are full face encircled in interlocking semi-circles and the whole is bordered by a black scrollwork border. My covers include various shades of green and dark brown. The spine does not always include the author's name. The black design on the spine consists of two modified rectangles or crosses, the smaller inside the larger. The title page (only, and not universally) says "Wanamaker Young People's Library."

Binding C—I find no authority for the phrase "The Wanamaker Young People's History." These books have no heading on the title page. My copies are var-

ious shades of green with the heads of the girl and boy (side face—brown) contained in a diamond shaped scroll of black. A brown shield containing "The Wanamaker Young People's Library" is centered in the scroll. This is all bordered by a red frame. The spine has the publisher and title in gold but often does not give the author. The design is black scrollwork approximating an arrowhead and contains a shield of sorts in brown with an open book in the center.

John Cargill Thompson also mentions a third format (Columbine Library) which he feels was an adult series. He refers to Henty's *Dorothy's Double* in this "library" as an adult book and adds, "a further complication for this particular book is that the 2 pp. catalogue is for the Rand-McNally 'New Alpha Library of 12 issues.' Dorothy's Double was originally published in 1894, (Dartt) and so protected by the International Copyright Law which became effective in July 1891. Rand McNally was the 1st American publisher. (Also Dartt) in Dartt's addenda he has only this entry for American publishers of *Dorothy's Double*—John Wanamaker (Columbine Library), Rand McNally (1895). To me this indicates that the Columbine Library pre-dated Mershon and had no connection with that publisher or the Wanamaker Young People's Library.

John Cargill Thompson also notes "among the most interesting American editions of Henty are . . . the John Wanamaker edition off *By Conduct and Courage*. (This is) in fact a variant Scribner edition and issued by arrangement with that company." Dartt states that this title was published by Grosset & Dunlap and John Wanamaker in this country. This book was first published in England in 1905, was also covered by the International Copyright Law and was most probably not included in the Mershon Wanamaker Young People's Library.

Denis R. Rogers in "The Edward S. Ellis Stories Published by the Mershon Complex," *Round-Up*, August 1973, gives a description of his Wanamaker's which seems to fit Thompson's Binding B. He also notes: "The famous Philadelphia department store sold books with other publishers' imprints as well as the volumes with its own name on the title page, but the only Wanamaker catalogue found does not differentiate. At the time of writing this article, therefore, while it seems likely that at least fifteen of the Mershon Ellis titles appeared in Wanamaker's Young People's Library, it must be placed on record that *Down the Mississippi*, *The Land of Wonders* and *The Telegraph Messenger Boy* remain unlocated with a Wanamaker imprint. My only real doubt, however, is whether *The Telegraph Messenger Boy* was ever issued in Wanamaker's Young People's Library; that is because we have no clue as to when the agreement between Mershon and Wanamaker was terminated. . ." (More on this later.) He adds, "There was a fair range of colors used for the cover cloth but no evidence has come to light to suggest that the differences had any bibliographical significance. The colors of the Wanamaker's Young People's Library volumes in the Rogers collection are bright mulberry, pale mauve, dull olive green, deep green, pale blue and deep blue. Other colored cover cloth may well have been used for casing volumes in this library."

In dating the Wanamaker books I had always assumed a 1902-05 period, partly because of inscriptions in my books, partly because of the copyright dates in the books and partly because of the Mershon printing history. I had never paid much attention as to which binding came first. A closer examination of the two bindings leads me to believe that Thompson's binding C appeared first but was shortly followed by binding B. My reasoning fol-

lows: Binding C contains "The Wanamaker Young People's Library" on all covers but has no heading on the title page. My earliest dated copy of binding B is Christmas, 1903 and contains nothing on the cover or title page to show that this was a Wanamaker YPL except the binding format. My later binding B's all have "Wanamaker Young People's Library" printed above the title on the title page. Close scrutiny seems to show that "The" was left out for reasons of space and the "Wanamaker Young People's Library" identification was carefully inserted to give both identification and proper appearance. My binding B of *A Schoolboy's Pluck* is inscribed Christmas, 1904 suggesting a printing into late 1904 or 1905. My binding C of the same book must have been published several years earlier since, knowing the Mershon history, it is most doubtful that a change to binding C would have been made in 1905. My latest dated binding B (*Young Bandmaster*) is 1911 which is interesting since it is doubtful if the "library" was even printed after 1905.

Until recently I had no way to determine the actual titles published in the WYPL. Peter C. Walther, collector par excellence and foremost authority on Optic, recently presented me with *A Sailor Boy with Dewey*, John Wanamaker edition, Binding C complete with dust jacket. To make the gift even more valuable the dust jacket contains the listing of the entire Wanamaker Young People's Library, at least as of that book.

The dust jacket reads: "A select series of books suitable for young people, embracing the works of the most popular juvenile writers of the day. Well printed on fine paper and neatly bound. 12mo size, 35 cents each, by mail, 48 cents." The books are indeed well printed and well bound, particularly for the price.

This seems to be quite an early dust jacket as far as dust jackets with this kind of information are concerned. To digress briefly, Steinberg, in *Five Hundred Years of Printing*, says, "The book-jacket became a common feature in the 1890s . . . its usability for advertising purposes was discovered surprisingly late: the first 'blurb' appeared in 1906." Bowker's *Book-making: The Illustrated Guide to Design and Production* notes, "Having begun life as a plain paper wrapper meant to prevent soiling, the jacket was given a sales role when the marketing of books became more aggressive (in the 1890s)." Robertson in *The Book of Firsts*, referring to "Publishers known to have used 'blurbs' on their book-jackets," says, "the first were Harper and Dodd Mead, both of New York. Three examples survive from 1899. . ." It would appear, then, that this is indeed an early dust jacket it, as I believe, it dates from the first part of the century.

The listing of the Wanamaker series is alphabetical by title, starting with *Alice in Wonderland* and ending with *A Young Mutineer*. There are 117 titles and for the convenience of the interested researcher the titles and authors are listed at the end of this article.

A summary of the authors and the numbers of their books represented is interesting. An analysis follows:

Author	Number of Books	Presumed Audience
Henty	38	Boys
Meade	21	Girls
Stratemeyer controlled	16	Boys
Ellis	11	Boys
Optic	6	Boys
Ballantyne	6	Boys
Carey	5	Girls
Prentiss	2	Boys

Marline	2	Boys
Brine	2	Both
Hawthorne	2	Both
Kingsley	1	Both
Ewing	1	Girls
Carroll	1	Both
Molesworth	1	Girls
Foote	1	Boys
Mulock	1	Both

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Essentially the list includes 83 books for boys, 28 for girls and 6 which could reasonably be for both. (And a couple I can't see any normal child willingly reading!) The list certainly is eclectic with a few titles thrown in for respectability but the majority included because they were popular titles of the period. The whole contract with Wanamaker was, of course, another way to utilize the production of the Mershon presses at Rahway. (See other Rogers references in "The Mershon Complex.") For comparison I examined my copies of *A Sailor Boy with Dewey* as published by Wanamaker, George Hill (Chicago), Mershon and Stitt and found of course they were all printed from the same plates and all, I believe, by Mershon. I also noted that my Burt copy of *A Schoolboy's Pluck* was printed from the same plates as my Wanamaker copies although presumably by Burt. The Alger series paperback, *The Young Bandmaster* was also printed from the same plates as my Wanamaker copy although about 20-25 years later and in this case by Street & Smith, not Mershon.

The question might well be asked why so many titles by Henty were included since he was an English writer. Although Henty was tremendously popular in this country around the turn of the century, the biggest reason was probably that Mershon wasn't paying royalties if he could help it. The Hentys had been pirated by American publishers for years. So had the Ballantynes. This was common practice until the International Copyright law of 1891 and all the Mershon-Wanamaker Hentys pre-dated the law. Two interesting points emerge from a reading of Dartt's listing of the USA Henty reprints, "mostly by 'pirates'." While Mershon is listed as publisher of many Henty titles, Mershon and John Wanamaker are listed together for only three titles, *One of the 28th* and *Under Drake's Flag* which are both listed on my dust jacket and also *Rujub the Juggler* which is not. Either *Rujub* was added to the series later or the listing is in error. It is obviously incomplete.

The Hawthornes and Kingsley were long out of copyright. Mershon had control of the Ellises as pointed out by Mr. Rogers. Mershon had a financial arrangement with Stratemeyer but an examination of all the titles seems to support my belief that Mershon was free-loading wherever he could.

Getting back to Denis Roger's comments on Ellis and Wanamaker. He believes at least 15 Ellises were issued by Wanamaker. This dust jacket listing gives only 11 but includes *The Land of Wonders* and *Down the Mississippi*, neither of which Mr. Rogers had sighted. There is no record of *The Telegraph Boy* in the listing. It must be cautioned, again, that while valuable this is very probably an early listing of the WYPL and does not necessarily include later additions.

Considering the question of the date of the dust jacket listing, the easiest check should be the copyright dates of the books. Since Mershon apparently used original copyright dates (as in the Ellis's which I examined) and since

I cannot find a single copyright date in any of my Mershon Henty's nor in any of my Meade's it is not that simple. The Hentys are all pre-1891 titles and the first edition easily datable through Dartt. John Cargill Thompson lists three Mershon Henty printings, one circa 1898, one circa 1900 and one circa 1901. I have one Mershon Henty with a Christmas 1902 inscription. I personally believe (on very limited evidence) that Mershon continued to print Hentys (including those in the WYPS) for several additional years. It is probably safe to assume that any Mershon without a copyright date was a "pirated" title.

Of the 16 Stratmeyer-controlled titles in the WYPL all were copyrighted by Mershon in 1899 and 1900 with one exception. **Malcolm the Waterboy** was copyrighted in 1901. The fifth **Rover Boys**, copyrighted in 1901 is not included and neither are other Mershon-Stratmeyers of 1901, probably because they were not yet written. So on what data I have plus the relatively large number of copies still around I am guessing that Mershon first issued the Wanamaker Young People's Library in 1901, modified the format significantly about 1903 and issued the series until about 1905. As to changes in titles during the life of the "library" I have absolutely no facts.

It may be noted that I have referred to Stratmeyer-controlled books in the WYPL. I think there is a tendency to "tie down" authorship and pen-names on questionable evidence. To start with I think researchers are being too quick to ascribe pen names on dubious or at least non-proven evidence. This is particularly true with Stratmeyer and for a particular reason. The Stratmeyer Syndicate, which has not shared researchers' eagerness in authenticating pen-names, has for years attributed all products of the early Syndicate and of books controlled by Stratmeyer to Stratmeyer himself. Their arguments were perfectly logical and correct, in that Stratmeyer was the owner, originator, plot writer, editor and producer of the books. The fact that contract writers were involved was felt to be nobody's business but the Syndicate. Thus Mr. Andrew Svenson, a partner in the Stratmeyer Syndicate and who was a most honorable man and fine gentleman wrote me in 1966 that "F. V. Webster, Margaret Penrose and Alice Emerson all were pseudonyms used by Mr. Stratmeyer." Even though we know that W. Bert Foster and Mildred Wirt were contract writers for many of the titles, by Mr. Svenson's understanding (and this holds true for Dumas and Balzac as well of course) his statement was entirely true. Another point which is often overlooked is that Edward Stratmeyer did not claim most of the pen-names which are ascribed to him. In the **National Cyclopaedia of American Biography**, vol. 16 (1918 edition) furnished me by Professor David Mitchell this statement appears: "Some of them (Stratmeyer's books) were issued under the nom-de-plume of 'Capt. Ralph Bonehill' and 'Arthur M. Winfield.' Mr. Stratmeyer also completed a story of 'Oliver Optic,' under the title of 'The Undivided Union,' and various works of Horatio Alger, Jr." I quote this at length because I am informed (I believe by Professor Mitchell) that all this information was supplied by Mr. Stratmeyer himself. Notice that there is no mention of Chapman, Rockwood, Charles, etc. A later edition of the **National Cyclopaedia of American Biography**, Vol. 32, 1967, refers to "all three of the authors names," (Stratmeyer, Bonehill and Winfield) but no others. Only in **Contemporary Authors**, Gale Research Co., 1968, is Stratmeyer given credit for **Bound to Rise**, (Chapman) and the two Louis Charles books. He is also credited with the James A. Cooper stories which I believe were at least partly by Bert Foster, his writing career is quoted as starting in 1884 (it was 1889), he is credited with the "Young Pioneer" series (Rathborne,

according to Johanssen and Rathborne himself) and a number of his books were listed as published by McKay in 1902 when in fact they were printed by Street & Smith, reprinted by Federal and not reprinted by McKay until 1906. Rockwood is listed as a pen-name but I found no volumes listed by Rockwood. The information is voluminous, detailed and full of errors. I warn any researcher about using it. So we are left with only Bonehill and Winfield as fully acceptable and proven pen-names. There are other quite well authenticated pen-names, particularly from the Street & Smith Syracuse-Cox author lists which have been thoroughly discussed in earlier Round-Ups. There are many more which I personally accept but prefer to use "not proven" until I see more evidence.

Now let us look at the Stratmeyer-controlled books in the WYPL and the pen-names:

1. Alger — Falling in with Fortune
2. Alger — Out for Business
3. Bonehill — A Sailor Boy with Dewey
4. Bonehill — When Santiago Fell
5. Bonehill — Off for Hawaii
6. Bonehill — Young Bandmaster
7. Chapman — Bound to Rise
8. Charles — Fortune Hunters of the Philippines
9. Charles — Land of Fire
10. Henty, D. T. — Malcolm the Waterboy
11. Rockwood — A Schoolboy's Pluck
12. Rockwood — Wizard of the Sea
13. Winfield — Rover Boys at School
14. Winfield — Rover Boys in the Jungle
15. Winfield — Rover Boys On the Ocean
16. Winfield — Rover Boys Out West

Going alphabetically through the pen names:

ALGER—Mrs. Adams told me many years ago that she had letters from Alger and his sister which asked her father to carry on Alger's unfinished work. Recent excellent research by Gary Scharnhorst, Jack Bales and other fine scholars of the Alger Society have brought to light these letters as well as an Alger manuscript started in Alger's handwriting and finished in Stratmeyer's typing. Ignoring all of the controversy, I would note that Stratmeyer never claimed to have written these Algers but only to have "completed" or "edited" them. But he had the rights to them and certainly "controlled" them.

LOUIS CHARLES—Here, again, Edward Stratmeyer never claimed to have written these books. Talking to Mrs. Adams in 1975 I asked her about the name in connection with **Land of Fire** and she stated that Edward Stratmeyer started the book, became ill, and his brother Louis Charles Stratmeyer finished it, hence the "Louis Charles." However when I asked her about **Fortune Hunters of the Philippines** she was not able to give me any information. We now know from the Street & Smith records that Louis Charles Stratmeyer had written other stories for S&S and there is nothing to prove or disprove his connection with either of these books. Again, the authorship is "not proven" but the books were certainly controlled by Edward Stratmeyer. To further confuse the issue, when Capt. Chester G. Mayo, USN, Ret. was doing his research for the bibliography of "Bright Days" he was informed by the Stratmeyer Syndicate that Louis Charles was a pen name for Edward Stratmeyer.

BONEHILL—No argument. These were definitely by Stratemeyer.

CHAPMAN—This title (**Bound to Rise**) really bothers me. I consider it the best short novel written by Stratemeyer—if it was. I first read it well over fifty years ago and thought then that it was an especially fine story. It has many of the earmarks of Stratemeyer. It was published as by "Albert Lee Ford" in Stratemeyer's "Bright Days" and issued in hardcover together with **Walter Loring's Career** which was first published as by "Allen Chapman," also in "Bright Days." While both stories have many elements of Stratemeyer they do not read at all the same, with **Walter Loring's Career** being much the inferior. We know that Stratemeyer used Allen Chapman as a Syndicate pen-name in later years and it is obvious that Stratemeyer controlled both stories. But we have no real proof that Stratemeyer wrote either or both of the two stories.

HENTY, D. T.—Capt. Dartt, John Cargill Thompson and others in the Henty field all believe that this is a Stratemeyer story and that he used the Henty name to cash in on Henty's popularity. Mrs. Adams felt strongly that her father did not do this type of thing and furthermore had no need to, as popular as he was at the time. In actual fact it was quite customary to use variations of popular authors names quite routinely in the story papers of the time. We know Stratemeyer used "P. T. Barnum, Jr." for **Leo the Circus Boy**. However, we must remember that Stratemeyer was publisher, not just editor, of "Bright Days" where the Henty story appeared and, while he may have written a lot of the magazine we have no reason to assume he wrote it all. Stratemeyer certainly always controlled this book but that does not prove he wrote it.

ROCKWOOD—Any early Stratemeyer publication with this name is automatically assigned to Stratemeyer because of the widespread use of the name in Syndicate series. A **Schoolboy's Pluck** was written as by "Philip A. Alyer" in "Young People of America" and printed in hardcover by Mershon as by "Rockwood." We might note that **Rival Bicyclists** was written as by "Roy Rockwood" for the same magazine but printed in hard cover as by "Bonehill." Was Stratemeyer saying anything here or not? If **Wizard of the Sea** was by Stratemeyer he couldn't have been proud of it. The last half is such an embarrassing steal from Verne that it is very hard to swallow. Even more interesting is a comparison of "The Schoolboy Cadets" published in "Bright Days" which follows **Wizard of the Sea** literally word for word for many chapters with names and locales the only changes. However "Schoolboy Cadets" deviates abruptly from the Verne plagiarism and continues to a standard ending, consistent with the story. Stratemeyer controlled both stories. Whether he did the writing of both stories and extensive revising of the later story is not known. "The Schoolboy Cadets" was never published in hardcover but I consider it an entertaining story and certainly more consistent in style than **Wizard of the Sea**. Other than the Rockwood name we have no real proof Stratemeyer wrote **Wizard of the Sea**.

WINFIELD — No argument. These were definitely by Stratemeyer.

There is a most interesting possibility which I have discussed with several Stratemeyer collectors and that is that during the later part of the 1890s starting with his editorship of "Young People of America" or even "Good News" Stratemeyer would have been in the market for manuscripts for which there might later be a market. Or he may have bought stories and extensively re-written them for future sale. When he was publisher of "Bright Days" he obviously needed material. As a good business man, he could assign any pen name he wanted to and we must remember he never claimed

Chapman, Rockwood and Charles as pen names. Another question we have discussed is this: As busy as Stratmeyer was, could he have been outlining books and hiring writers to complete them on an informal basis long before the formal organization of the Stratmeyer Syndicate. I have seen dates of 1904, 1906, 1908 and 1910 all given as the founding of the Syndicate. Nancy Axelrad in answer to my comments suggesting an early founding reported in 1975, "Recently I discovered some 1905 correspondence from one of Stratmeyer's publishers who refer to "the syndicate" in a way that leads me to believe it was formed either in late 1904 or January, 1905." I believe that Howard Garis was working with Mr. Stratmeyer at least by 1904 and that **The Bobbsey Twins**, published in 1904 by Mershon, is his writing. Note the stereotypes of the Blacks, the general characterizations and style of writing. It seems to read nothing like Stratmeyer. This is all speculation and of importance to practically no one but there are actually far-reaching implications in terms of pen names and authorship.

We can also speculate on the two Mark Marline titles, **Lost on Volcano Island** and **The Luck of a Castaway**, both copyrighted by Mershon in 1900. Peter Walther brought to my attention both how the styles corresponded to the style of some of the poorer writings attributed to Stratmeyer and the use of "Dan Baxter" as the villain in **The Luck of a Castaway**. It seems interesting to have Mershon copyrighting two books the same year with the villains having the same name. It is also interesting that my Mershon copies of **The Luck of a Castaway** and **A Schoolboy's Pluck** are identical in format and my Burt reprints of **Lost on Volcano Island** and **A Schoolboy's Pluck** are also identical in format. This probably means nothing except that these books followed the Mershon fortunes. The Marline titles are also not mentioned in the Stratmeyer-Mershon litigation. It is interesting speculation and nothing but speculation at this time.

I hope this long-drawn-out analysis of Stratmeyer-controlled versus Stratmeyer written titles adds something to the literature if just material for speculation. It seemed to fit into the tenor of the article!

At least it is a start on the Wanamaker's Young People's Library and some of the implications. I will welcome additional information and speculation.

As promised many pages back the list of the "Library" as it appears on the dust jacket is printed below:

Alice in Wonderland and Through the Looking-Glass	L. Carroll	Captain Bayley's Heir	G. A. Henty
All Aboard	Oliver Optic	Cat of Bubastes	G. A. Henty
Aunt Diana	Rosa N. Carey	Chasing the Sun	R. M. Ballantyne
Averil	Rosa N. Carey	Children of Wilton Chase, The	Meade
A Waif of the Mountains	E. S. Ellis	Children's Pilgrimage	Mrs. L. T. Meade
Away in the Wilderness	Ballantyne	Cornet of Horse	G. A. Henty
Bashful Fifteen	Mrs. L. T. Meade	Down the Mississippi	E. S. Ellis
Betty: a Schoolgirl	Mrs. L. T. Meade	Dragon and the Raven	G. A. Henty
Boat Club, The	Oliver Optic	Echoes from Story Land	
Bonnie Prince Charlie	G. A. Henty		Mary D. Brine
Bound to Rise	Allen Chapman	Facing Death	G. A. Henty
Boy Knight, The	G. A. Henty	Falling in the Fortune	
Bravest of the Brave	G. A. Henty		H. Alger, Jr.
By England's Aid	G. A. Henty	Fast in the Ice	R. M. Ballantyne
By Pike and Dyke	G. A. Henty	Fighting the Whales	
By Right of Conquest	G. A. Henty		R. M. Ballantyne
By Sheer Pluck	G. A. Henty	Final Reckoning, A	G. A. Henty

For Name and Fame	G. A. Henty	Sailor Boy with Dewey	
For the Temple	G. A. Henty		Capt. Bonehill
Fortune Hunters of the Philippines	Louis Charles	Schoolboy's Pluck	Roy Rockwood
Four on an Island	Mrs. L. T. Meade	Six Little Princesses	Mrs. E. Prentiss
Friends though Divided	G. A. Henty	Six to Sixteen	Mrs. Ewing
From the Throttle to the President's Chair	E. S. Ellis	St. George for England	G. A. Henty
Girl in Ten Thousand, A	L. T. Meade	Stories Grandma Told, Mary D. Brine	
Girls New and Old	Mrs. L. T. Meade	Sweet Girl Graduate, A	L. T. Meade
Girls of St. Wode's	Mrs. L. T. Meade	Tor; or, "Getting Even" with Him	E. S. Ellis
Good Luck	Mrs. L. T. Meade	Tanglewood Tales	N. Hawthorne
Golden Canon	G. A. Henty	Temptation of Oliver Latimer, Meade	
Gorilla Hunters	R. M. Ballantyne	Through Jungle and Wilderness, Ellis	
Grandfather's Chair	N. Hawthorne	Through the Fray	G. A. Henty
Lost in Samoa	E. S. Ellis	True to the Old Flag	G. A. Henty
Lest in the Wilds	E. S. Ellis	Try Again	Oliver Optic
Lost on Volcano Island, Mark Marline		Under Drake's Flag	G. A. Henty
Luck of a Castaway, The	Mark Marline	Up the Tapajos	E. S. Ellis
Malcolm th Waterboy	D. T. Henty	In Freedom's Cause	G. A. Henty
Maori and Settler	G. A. Henty	In the Reign of Terror	G. A. Henty
Merle's Crusade	Rosa N. Carey	In Times of Peril	G. A. Henty
Merry Girls	L. T. Meade	Jack Archer	G. A. Henty
Next Door House	Mrs. Molesworth	Land of Fire	Louis Charles
Not Like Other Girls	Rosa N. Carey	Land of Wonders	E. S. Ellis
Now or Never	Oliver Optic	Life Boat, The	R. M. Ballantyne
Off for Hawaii	Capt. Ralph Bonehill	Light o' the Morning	Mrs. L. T. Meade
One of the 28th	G. A. Henty	Life of Kit Carson	E. S. Ellis
Only the Governess	Rosa N. Carey	Lion of St. Mark's	G. A. Henty
Orange and Green	G. A. Henty	Lion of the North	G. A. Henty
Out for Business	Horatio Alger, Jr.	Little by Little	Oliver Optic
Out of the Fashion, Mrs. L. T. Meade		Little Lame Prince	Miss Mulock
Out on the Pampas	G. A. Henty	Little Susy Stories, Mrs. E. Pentriiss	
Palace Beautiful, The	Mrs. L. T. Meade	Water Babies	Charles Kingsley
Polly, a New-Fashioned Girl, Meade		When Santiago Fell, Capt. R. Bonehill	
Poor and Proud	Oliver Optic	Wild Kitty	Mrs. L. T. Meade
Red Plume	E. S. Ellis	With Clive in India	G. A. Henty
Red Rose and Tiger Lily, L. T. Meade		With Lee in Virginia	G. A. Henty
Ring of Rubies, A	Mrs. L. T. Meade	With Wolfe in Canada	G. A. Henty
Rover Boys at School	A. M. Winfield	Wizard of the Sea	Roy Rockwood
Rover Boys in the Jungle	Winfield	World of Girls, A	Mrs. L. T. Meade
Rover Boys on the Ocean	A. M. Winfield	Young Bandmaster, The	Capt. Bonehill
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NEWS NOTES

There is a new association being formed which may be of interest to dime novel collectors. It is called the NATIONAL ASSOCIATION OF BUFFALO BILL COLLECTORS. If interested, write to Ed Borgen, P. O. Box 6554, Woodland Hills, Calif. 91365.

YELLOWBACK LIBRARY #15 contains its usual quota of good articles. Included are THOSE INDOMITABLE HARDY BOYS, by Jack Bales, Basic Nancy Drew Part X, by Dave Farah and Bob Chenu's column, Juvenilia which is always interesting.

A DIME NOVEL COLLECTORS BOOK SHELF

AT THE TOP OF THEIR GAME, by Robert H. Boyle, Winchester Press, 220 Old New Brunswick Road, Piscataway, N. J. 08854. 204 pages. \$12.95 in cloth, \$8.95 in paper. Contains articles by Mr. Boyle which first appeared in Sports Illustrated. Of interest to dime novel collectors is the article on Frank Merriwell.

ANNOTATED INDEX 1931-1981 TO DIME NOVEL ROUNDUP, compiled by Michael L. Cook. Bowling Green University Popular Press, Bowling Green, Ohio 43403. 105 pages. This is an excellent index and it very handy for the researcher or for finding an article that one remembers but can't place without a long search. This eliminates the searching. Highly recommended. Maybe it will induce some libraries to invest in complete sets of back issues.

Dover Publications, Inc., 180 Varick St., New York, N. Y. 10014 has again published a number of 19th century novels. Included is "The Mystery of the Hansom Cab," by Fergus W. Hume which was published by J. S. Ogilvie well into the 1910's. Price is \$4.00 plus postage of \$1.25. Other books of note recently published are "The Rose and the Key," by J. Sheridan LeFanu and "Hide and Seek" by Wilkie Collins, \$6.95 and \$5.00 respectively.

McFarland & Co., Box 611, Jefferson, N. C. 28640 has an excellent history of Tom Sawyer, "Writing Tom Sawyer, The Adventures of a Classic," by C. A. Norton. Price \$18.95. Everything you would want to know about the writing of Tom Sawyer. How the first edition was published in England and even Canada published 2 or 3 editions before the U. S. first edition.

NEW MEMBERS

- 346 Paul Frasciello, 208 Lexington Ave., Maplewood, N. J. 07040
- 347 Starr Book Co., Inc., 186 South St., Boston, Mass. 02111
- 348 Marilyn Webb, 1352 Connaught St., Regina, Sask. S4T 4S8, Canada
- 349 Amy M Arronoco, 126 West State Highway, Copperton, Utah 84006
- 350 Maurice E. Owen, RFD #2, Litchfield, Maine 04350 (Former member)
- 351 Denis de la Houssage, 510 Columbia, Shreveport, La. 71104
- 352 James Ryberg, 4627 Wild Indigo, Houston, Texas 77027
- 353 James J. Lowe, P. O. Box 87, Colchester, Vt. 05446
- 354 Paul A. Cripe, 1603 Route 1, East 5th Road, Bremen, Ind. 46506
- 355 Karen Wickliff, 2579 N. High St., Columbus, Ohio 43202

CHANGE OF ADDRESS

- 57 Dan Adams, 1438 24th St., Santa Monica, Calif. 90404
- 43 Keith H. Thompson, P. O. Box 67, Bellport, N. Y. 11713
- 248 Mrs Lydia Godfrey, 3215 North 22nd St., Arlington, Va. 22201
- 135 Allan Ware, 1420 Breckenridge, #26, Little Rock, Ark. 72207 (correction)

RECENTLY PUBLISHED ARTICLES CONCERNING DIME NOVELS, BOYS SERIES BOOKS, ETC.

EX-AURORAN HELPS SET RECORD STRAIGHT ON HORATIO ALGER by Rob Hallwachs. Aurora, Illinois Beacon News, Feb. 13, 1983. Reviews Jack Bales search for the truth about Alger.

AN ALL STAR NINE OF BASEBALL LITERATURE, by Ralph B. Siper. Syndicated article appearing in the Las Vegas Review-Journal, Sunday March 13, 1983. A fast brush about the history of baseball fiction. Among the 9 All-Star titles are listed Frank Merriwell's Baseball Victories, Weatherby's Inning, by Ralph Henry Barbour and The Red Headed Outfielder by Zane Grey.

LETTERS

Dear Eddie:

I'm still looking for the following Merriwell novels: in the Merriwell Series. #82 Dick Merriwell's Revenge, #201 DM's Decision and #206 DM in Panama. Also wanted is Tip Top Weekly #333.

Dick Hoffman, 348 Walnut Lane, Youngstown, N. Y. 14174

Dear Mr. LeBlanc:

I find the Round-Up very interesting and I would like to know about the old members, Mr. Guinon, for one. He must have been very old, seems to me he was 80 years old when I corresponded with him. Well, I too, am an octogenarian now. I knew a few others such as Ralph Cummings, Ralph Smith and Buckskin Bill. Ed would be 87 in February were he alive. How glad I am I was able to dispose of all his novels. No Mr. Craufurd incident for me. How dreadful and such a waste of money. Some one must have been very angry. Too bad.

Sincerely, Edith F. Leithead

Dear Ed:

I knew that Ross Craufurd had died, but I never dreamed that he had failed to take steps to preserve his collection after his death. I met him a few years ago and knew he had one of the largest collections of dime novels. The thought of those rare magazines being shoveled into garbage trucks is one I'll not soon forget. I've already told my wife who to contact in order to dispose of my pulp collection. That's one of the important things; relatives should know who to go to, otherwise the collection could be sold for peanuts to some bookdealer—

I'm glad you printed Albert Kish's letter. It might serve the purpose of making some collectors think about their collections. It is really sad to think of all the attention, work and in Ross Craufurd's case, the love devoted to building up a large collection and then to have it all thrown away. I knew Ross only slightly, but I know enough about him to know he sure as hell didn't deserve this to happen to a lifetime of work.

Sincerely, Walker Martin, 432 Latona Ave., Trenton, N. J. 08618

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